

T H E
SCHOLARS GUIDE
From the ACCIDENCE to the
UNIVERSITY.

O R,
Short, Plain, and Easie Rules for per-
forming all manner of Exercise in the Grammar School, viz.

RULES for Spelling, Orthography, Pointing, Construing,
Parsing, making Latine, placing Latine, Variation, Amplifica-
tion, Allusion, Imitation, Observation, Moving-passion.

A S A L S O

RULES for making Colloquys, Essays, Fables, Prosopo-
pæia's, Characters, Themes, Epistles, Orations, Declama-
tions of all sorts.

T O G E T H E R W I T H

RULES for Translation, Variation, Imitation, Carmen, Epi-
grams, Dialogues, Eccho's, Epitaphs, Hymnes, Anagrams,
Acrostichs, Chronostichs, &c.

By *Ra. Johnson* Schoolmaster.

*Et si omnia à veteribus inventa essent; hoc tamen semper novum erit
usus & inventorum ab aliis scientia & dispositio. Seneca.*

L O N D O N,

Printed for *Tho. Pierrepont* at the Sun in *St. Paul's Church-yard.* 1665.





To the Reader.

READER,

Hou mayst justly wonder, that after so many elaborate Pieces written by the most Learned and Experienced Pens (both in Latine and English) upon this Subject, I should suffer these Childish and Unpolished lines to see the light: But who so looketh into our Grammar-schools, may more justly wonder to see so little improvement of those worthy means which this age enjoys. Many who take in hand to instruct Youth, requiring no Exercise at all, or however no way suitable to the Books that are read in their Schools: others exacting brick but affording no straw, charging Exercise upon their Scholars, yet neither shewing how it may, nor (which is worse) observing that it be performed. I have for some years, and not without profit made use of these short Rules, each evening examining, explaining, enlarging upon them, and propounding examples thereof. And now to save the labour of transcribing, I have caused them to be Printed. The Rules are not mine, save some few which in teaching I have observed, The most of them I gathered from Vossius, Macropedius, Clark,

To the Reader.

Aphthonius, Buchlerus, Horn and others : I onely have for memories sake brought them into this method, and which none ever yet would stoop to do, have expressed them in a low and familiar language, such as a Child doth readilyst apprehend. If any one (who is not better provided) please with me to make use of them, I fear not he shall complain of his labour lost :



--- Si quid novisti rectius istis,
Candidus imperti, si non his utere mecum.

Lincensed according to Order.

RULES



RULES of Spelling.

- I.  Very Syllable must have a Vowel (*a, e, i, o, u, y,*) for without one of these there can be no sound.
- II.  The Consonant must be taken to the following Syllable, as *A-dam, a-men*, not *Ad-am, am-en*.
- III. If there be two Consonants together, the one goes to the former Syllable, the other to the latter, as, *mel-lis, fol-lis, for-mer, ab-sens*.
- IV. Two Consonants in the middle of a word may not be parted, if in that language they may begin a word, as, *a-stray, e-spy, can-cri, a-tlas*.
- V. Compound words are commonly resolved into their parts, as, *trans-co, per-age, sus-tuli, up-on, ad-ore*.

RULES of Orthographie.

1. Accustom your selves to pronounce the words as you read them, very distinctly, or by Syllables, for as you use to pronounce them so will they settle in your memories.
2. Observe the Radix of words, and the Supines of Verbs, and they will direct to write right, thus you may know that Mansion is written with (*s*) Station with (*t*) Schism with (*f:b*) because they come from *Mansum, Statum, %w*.
3. (*f*) must not be written after (*x*) as, *excribo*, not *exferibo*, *exul*, not *exsul*, yet in compound words sometimes Authors use it.
4. The first letter in a Sentence, all Proper Names, remarkable Appellatives, and (*I*) *per se*, must be written with great letters, as, *Thomas, London, Colonel, Parliament, President*.
5. These terminations are Latine, not English, *us, ans, ens, ons, am, a, u, i*.

6. These

6. These terminations of the same sound as English not Latine,
ous, ance, ence once, ome, ay, ve, or ew, y, or it.
7. Some English words are not pronounced as they are writ, or
 have redundant Letters, as, *people, reign, raz'd, tongue, debt,*
rogue, beauty, publique, goal, isle.
8. Some words are pronounced alike, but writ diversly, as, *hair,*
bare; bear, beer, bier; rain, reign: their, there.
9. When a word is pronounced flatly or long, it must have an
 (e) at the end, but when sharply, or short, it must have none,
 as, *non, none, quite, quis, stat, state, us, use, writ, write.*
10. Write not (e) after (g) in the end of a word, unless
 when (g) hath the sound of (j) Consonant, as, *strange,*
change.

RULES for Pointing.

1. A Comma (,) used at the end of every sentence, and in verse,
 when words are displaced.
2. A Colon (:) used in the middle of a period consisting of two
 equal parts.
3. A Period (.) used at the end of a perfect sentence, viz. when
 the sence is finished.
4. A Parenthesis () used when a sentence is put within another,
 which yet may be left out, and the Sence not destroyed, as, *Parve*
(nec invideo) sine me liber ibi in urbem.
5. A note of Interrogation (?) used when a question is asked,
 as, *Cujum pecus, an Melibai?*
6. A note of Exclamation (!) used when we express any thing
 with wonder, as, *ben pietas!*
7. A Subunio (-) used 1. when two whole words are united, as,
pale-faced. 2. when one part of the word is writ at the end of
 the line, and the other at the beginning of the next.
8. A Dialysis (") used when a diphthong is parted into two
 Syllables, as, *piētāi, aquāi, poema.*
9. An Induction (o) used to bring in a word interlined.
10. An Apostrophus (') used when a letter is cast out, as, *dix'tin'*
for dixistine.
11. A note of Quotation (") used in the Margin, when we
 quote a Sentence out of an Author.

12. An Acute tone (') used to distinguish doubtfull quantities, as, *cécidit, cecidit.*
13. A Gravetone (`) used to distinguish adverbs from other words, as, *stultè, nun, seriò, palàm.*
14. A Circumflex tone (^) used 1. over Ablative cases of the first, 2. Genitive cases of the fourth Declension, 3. Words Syncopated and contracted, as, *musà, manûs, amâsti, sibicen.*

RULES for construing Grammatically.

Præcognita.

1. Read over the Sentence to a period, observing the general scope of the matter.
2. Find the principal Verb, viz. the first which is not the Infinitive Mood, nor hath a Relative or Conjunction before it.
3. By asking the question who, or what? find out the Nominative case. This done;

Rule.

1. Take the Vocative case, or what supplies the place thereof, as, *Adverb, Conjunct. Interject.*
2. Take the Nominative case, and what depends thereon, as, *Adjective, Genitive case, Gerund.*
3. Take the Verb with what depends thereon, as, *Adverb, Infinitive mood, Participle, Supine.*
4. Take casuall words in this order, 1. Thing, 2. Person, 3. The rest in order of cases, as, *dedis mibi vestem pignori te-præsente propriâ-manu. Jupiter O mibi si juveniles redderet annos.*
5. When any casual word hath much depending on it cast it back to the last place, as, *vicam tuam supplicis iustis debitisq; creptam fuga mandate.*
6. Relatives and Interrogatives cross this order, being taken before the Verb which they should follow, as, *Quantum quisq; suâ nummorum servat in-arcâ, &c.*
7. A Parenthesis, or Subjunctive sentence must be construed alone, and taken where the sence gives best room, sometimes in the beginning, but most usually after the Nominative case.
8. Be sure in construing ever to avoid non-sence, and breach of Grammar rule.

RULES

RULES for construing Rhetorically.

1. Give every Phrase or Proverb a suitable English one, and construe the whole Phrase or Proverb together, as, *Sator hominum atq; deorum, Jupiter. Ad gratias calendae*, at latter Lammas.
2. When a word hath various significations, chuse that which may best express the sence, as, *colere Deum*, to worship God: *colere parentes*, to honour ones parents: *colere sylvas*, to haunt the woods: *colere agros*, to till the fields, &c.
3. Be carefull to express terms of Art by proper English terms, as, — *viscera nudant*, they panch, *vela dabant ventis*, they hoisted up sails.
4. Resolve Infinitive moods, and words put absolute, as, *te venisse*, that thou art come: *Meduce*, when I am Captain: *interjecto tempore*, after a certain time: *Saturno rege*, while Saturn ruled.
5. Express Impersonals, and Passives with their casual words Personally and Actively, as, *tibi licet*, thou mayest: *vivitur ex rapto*, men live by plunder.
6. Always endeavour to carry on a proper English style, chusing such expressions as may best fit the matter in hand.

RULES for parsing.

1. Read over the sentence distinctly, find the Verb, and so the Nominative case.
2. Enquire by your Rules what Declension, Number, Gender, Person, Species, Figure your Nominat. is of.
3. Enquire of what Conjugation the Verb is, what it maketh in the Perfect tense, what in the Supine, what Mood, Tense, Number, Person, as also what kind, Species, and Figure.
4. Take next the casual word of the thing, govern it on the next word before which cannot be left out, but destroy the sence.
5. Do the like in order with the other casual words according to their nature, and rule.
6. When you have a Relative, put *ille* in the same case and you may see its Government by construing the Sentence, as, *cui similem non vidi, non vidi similem illi*.
7. When you have an Adjective, search what Declensions it is of,

of, what Species, what Degree of Comparison, and what is its Substantive, unless it be put absolute in the neuter Gender, for then it hath none.

8. In Parsing all words be sure to enquire for the Radix, whether it be Latine or Greek.

RULES for making Latine Grammatically.

Præcognita.

1. Learn to know of what parts any Sentence propounded doth consist, *viz.* the Nominat. Verb, and casual words, with what depends on them.
2. Learn to know and distinguish by the sence and signs all sort of casual words, *viz.* of the thing, person, place, time, cause, crime, space, instrument, price, &c. and what case they are used in, with the Exceptions.

Rule.

1. Read over the Sentence, and if there be a Vocative case, or any thing in stead thereof, make that first.
2. Find out the Nominative, see what number it is of, put it in that number, and write it down.
3. If any thing depend on the Nominat. as Gen. case, Adjective, Gerund, or Subjunctive sentence, make that first. Then,
4. Come to the Verb, finde what mood and tense it is, form it in that mood and tense according to its Conjugation, and put it in the same Number and person the Nominative case is.
5. Make next the Infinitive mood, Gerund, Supine, Adverb or what else doth depend on the Verb.
6. Put the casual word of the thing in the Accusar. case, the person in the Dat. the rest according to your Rules.
7. If you have a Verb, or Adjective which will properly Govern a case, such as, *scilicet, fatago, memini, opus, utor, natus, &c.* be carefull to put the right case after it.
8. When you doubt what case any Noun or Verb will govern, if Grammar will not determine, consult with some Author, or the Dictionary, *Cowper, Thomas, &c.*
9. When you have a relative, ask the question who, or what? and thereby find the antecedent, and therewith make it agree in Gender, and Number; and if it be not the Nominat. to the

Verb, make it such case as the Verb, or other word whereof it doth depend, will govern.

RULES for making Latine Rhetorically.

1. In reading Authors, mark out and remember all Latine Phrases, that so when you meet with any English Phrase, you may render it in proper Latine.
2. When you have an English Phrase, and know not a Latine one for it, turn your phrase into Latine according to the sence, not the words; as, I will not deal doubly, say, *Non utar fraude malâ*, not, *non agam dupliciter*.
3. Care not to render a sentence word by word, but change it so as the Latine may be handsomest, and most agreeable to a Latine style, as, he must needs grieve that's wrong'd, *non potest non dolere qui laesus est*, or *fieri non potest quin doleat cui fit injuria*.
4. The Latine tongue loves Verbals, Participials, Gerundives, and Principles of the future in *vns*.

<i>Est mihi oblectamento,</i>	} Rather than	<i>Me oblectat.</i>
<i>Ad emendas merces,</i>		<i>Ut emeret merces.</i>
<i>Redempturus filiam,</i>		<i>Ut redimeret filium.</i>

5. When the English sets the Preposition at the end of the sentence, or after the Verb, in Latine set it in composition before the Verb, as, pull me out, *Eripe me*: get thee away, *Eripe te*: cast thy eye back, *retorque oculum*.
6. Remember to cast away *quod* or *ut*, turning the Verb into the Infinitive mood: to make Ablative cases absolute by casting away *Dum*, *cum*, *quando*, *si*, *postquam*, *quanquam*: to express Actives sometimes by Passives, and Personals by Impersonals: to make have by *est* or *suppetit*: and to observe such other Grammar rules as have most Elegancy, as,

<i>Gaudeo te venisse,</i>	} Rather than	<i>Gaudeo quod venisti.</i>
<i>Appetente hieme,</i>		<i>Cum appeteret hiems.</i>
<i>Laudatur ab omnibus,</i>		<i>Omnes laudant.</i>
<i>Miserè vivitur,</i>		<i>Miserè vivunt.</i>
<i>Rerum suppetit usus,</i>		<i>Habet usum rerum.</i>

RULES for placing Latine.

1. Read the best Authors by periods, *vivâ voce*, thereby their stile will be secretly instilled into your minds.
2. Avoid the craggy concourse of many Consonants, and the gaping of many Vowels, temper one with the other, so as a Vowel ending, the next word may begin with a Consonant, & vice versa, as, *Quousq; tandem abutere patientiâ nostrâ Catilina?*
3. Place the word last wherein the Emphasis of the sentence doth lie, as,

— *Casare fortiotem legimus neminem.*

So in the Example next above. — Where these Rules permit,

4. Place the casual word first, the Nominat. in the middle, and the verb last: as, *Galliam Caesar occupavit, Religionem pauci colunt.*
5. Between the Adjective and his Substantive, likewise between the Preposition and his case put a Genitive case or other Particle, as, *Innumeras hostium copias Caesar fudit: omnis enim perturbatio, &c.*
6. Comparatives, Superlatives, and Nonnes of multitude must be set after their Substantives, as, *secleratos omnes Catilina puna superavit.*
7. Polyfyllable Ajectives elegantly begin and end sentences, as, *Miserissimi sunt omnes inglorii.*

RULES of Variation.

1. Express your sentence in proper, choice, and purely Latine words, without barbarism or Solæcism, as, *fecit mihi potestatem abundi, not, dedit mihi licentiam.*
2. By *Synonyma's* or words signifying the same thing, as, *Litera tua magnopere me delectârunt: Epistola tua fuit mihi oblectamento: fuit mihi voluptati.*
3. By tropes or figures, viz. 1. *Periphrasis*, as, *homo sapientia studiosus, pro Philosopho: cubito se emungis, pro salsamentario: ars bene discendi, pro rhetorica.* 2. *Metaphora*, as, *fuit oratio: buccinare laudes:* 3. *Allegoria*, as, *flamma fumo proxima.* 4. *Antonymia*, as, *Bacchus, pro vino: Ucalegon pro Domino: ferrum pro gladio.* 5. *Synecdoche*, as, *caput, pro homine: Hanibal: Adria.*
4. Express the Active by the Passive, Or Personal by Impersonal:

& contra, as, *Virgilius legitur à me: ego lego, &c. Statur ab illis: illi stant.*

5. Change the Verbs into Verbals or Participles, as *qua nocent, docent; nocumenta, documenta: ut emerem libros: empturus libros:*
6. Express the sentence by the contrary or negative, as, *semper, dum vivam, tui meminero: nunquam dum vivam tui non meminero.*
7. Express the sentence by Interrogation, Admiration, or *Aperia*, or *Ironia*, as, *Num tui me unquam queat capere oblivio?*
8. Vary the sentence by the rules in Grammar, viz. *Est pro habeo:* The English of the Infinitive mood: Gerunds turned into adjectives, &c. as, *habeo pecuniam est mihi pecunia; suppetit mihi pecunia. Huc veni ad emendum: emptum: empturus; ut emerem: causâ emendi: ad emendos libros.*

RULES of Amplification.

1. A sentence is amplified by reckoning up all the parts included within the General heads of the Theam. ex. gr. love conquers all men: here amplify men, by reckoning up all there under included, as, poor, rich: wise, foolish: young, old: Prince, peasant, &c.
2. By handling the Antecedents, concomitants, and consequents of things ex. gr. theft, the Anteced. crafty looks and gestures. Concom. fear, Conseq. shame, fear, &c.
3. By shewing the causes, grounds, or occasions of the matter in hand.
4. By *Diatypôsis* or a perticular discription of each circumstance. ex. gr. if we describe the ransacking of a City, we shall mention, houses burned, virgins ravished, temples ruined, young men murdered, &c.
5. By digressions, or stepping aside to other matters, which notwithstanding bring light to the subject in hand, especially from the Hypothesis to the Thesis.
6. By Comparisons or Simile's illustrating the argument; taken from things artificial or natural, from things in heaven, earth, or sea.
7. By Congeries, or heaping up many sentences signifying all the same

same thing in substance: *ex. gr.* we must all die, *Calcanda letibi semel via: nullum sava caput Proserpina fugit: Serius aut vitius sedem properamus ad unam.*

8. By Definitions or Descriptions various in words but one in Substance, as, *mare est fons imbrum, hospitium fluviorum, Inventio comestuum, itinerum compendium, &c.*
9. By Rhetoricall figures, as, *Prosopopeia, Apostrophe, periphrasis, correctio, Aporia, &c.*
10. By shewing the good or evill of the contrary. *ex. gr.* if we treat of Sobriety, shew the evill effects of drunkenness, it wasts the estate, consumes the body, &c.
11. By producing examples, Apothegmes and Testimonies out of Authors, *viz.* Poets or Historians.

RULES of Allusion.

1. It is handsome to allude to the various significations, or nearness in sound of Hebrew, Greek, Italian, Saxon words, or of any other Language, as what we call a Grave the Welch call a bed, so near a kin are death and sleep.
2. We may allude to Sentences of Authors, applying them to another matter. *ex. gr.* *de amore dicere possumus, quod olim Seneca de ira, furor brevis est.* We may say of drunkenness as the Poët did of love, *raptam tollis de cardine mensam.*
3. We may allude to persons, as, *alter Hercules, alia Minerva: a second Alexander: Usq; adeo Dema: Si fueris Thraso nusquam deest tibi Gnatho.* Thus persons notable for any virtues or vices may be used as Appellatives.
4. We may allude to memorable actions, *ex. gr.* he consumes his estate. *In exstruendo mari, & montibus coaquandis.* Alluding to Xerxes.
5. We may allude to the manners or customs of Nations, *ex. gr.* The *Boetians* used to burn the Axle-tree of the Coach that brought home a Bride: intimating that she being once married, might never return from her husband: We worship the rising Sun.
6. We allude to places, as, *Qui sub zona torrida persecutionis degunt: quasi in insulis Fortunatis nati.* Thus, *Phisacorum regio, Terra del-fogo, Mare Pacificum,* and the like may be alluded to.

7. We

7. We may allude to occasions of Proverbs, as, His plots are as undiscoverable, as if he had *Gyges* ring.
8. We may allude to any observable thing in nature or Art, *Viz.* Stars, Meteors, Birds, Beasts, Fishes, Plants, Stones, &c. He is the rising Sun. Thus, *Stella cadens, ignis fatuus*, the Stork, the Panther, the Remora, the Turn-sol, the Magnet, and a thousand such may be alluded to.

R U L E S of Imitation.

1. Observe the parts of such Sentences as you would imitate.
2. Take another subject and make your sentences of the same parts, putting Noun for Noun, Verb for Verb, Adverb for Adverb, &c. as, The love of money is the root of evil: The fear of God is the spring of Wisdom.
3. When you would imitate a whole speech, strive to make like style, phrase, and length of Periods.
4. Where the Author useth any interrogations, Admirations, Epiphonema's, Simile's, Examples, Allusions, digressions, do you the like.
5. Observe from what heads your Author fetcheth his Arguments, as, cause, effect, subject, *Adjunct*, *à pari*, *à minors*, *à majors*, *à simili*, *à contrario*, &c. and fetch yours thence also, if the matter will permit.

See Examples hereof in Hornes Manuduct. pag. 88. The fountains of Eloquence whence Scholars must draw forth, and lay up matter for Exercises.

1. Histories, remarkable and applicable, See *Plutarch, Florus, Justin, Pliny, Livy, Tacitus, Sallust, &c.*
2. Fables choice and witty. See *Ovidi Metam. Æsop. 1. Natal. Comes, Rost's Æsopog. Poeticus.*
3. Proverbs witty and best known. See *Erasmus Chil. Clarks Proverbs.*
4. *Hieroglyphicks* most significant and apposite. See *Nich. Caninus, Petrus. Clem. Alexandrinus.*
5. Emblems, Symbols, Impresses, upon the Coyns or Arms of Emperors or other great Persons, Pictures of the Heathens Gods, Graces, Furies, Fates, Vertues, &c. See *Ronsuer, Quarles, Alciat, Cambden.*

6. Laws and Customs of the Jews, Greeks, Romans, Egyptians, Saxons, &c. See *Godwins Antiq. Leo Modena, Plutarch, Verstegan, Olavus Magnus.*
7. Neat and Significant Sentences, and Apothegms, out of *Tacitus, Salust, Livy, Tully, Liofthones*, and the Poets.
8. Rhetoricall figures especially such as adorn an Oration, or move the Passions. See *Vossius, Farnaby, Vicars, Butler.*
9. Topicks of Logick, or heads from whence arguments are drawn, viz. Causes, Effects, Subjects, Adjuncts, Contraries.
10. The whole Series of Naturall and Artificiall things, especially Pyramids, Labyrinths, Temples, Palaces, Shops of Artills, Meats, Merchandise, Stones, Plants, Fish, Fowls, Stars, &c.

Collections out of choice Authors under these heads, will serve in all manner of Exercise, for Exordiums, Simile's, Testimonies, Allusions, and other Ornaments.

RULES of Observation.

In reading Authors (besides the above recited periculers) Scholars must diligently observe, and treasure up in memory.

1. All choice single words, especially, such as agree in sound with the thing signified, as, *Boatus, mugitus, ululatus, lugubris, vortex, rinnio, clangor, stridor, fragor, &c.* 2. Such as both by use and Etymology appositely express the thing signified, as, *philomela, sacro-sanctus, sarius-rectus, prater-propter.* 3. Such whose signification is very large, or hardly to be expressed in other words, as, *colo, stringo, mercor, tenor, Idea, tinctura.*
2. All choice Phrases or Idiotisms of the tongue whether Poeticall, Historicall, or Oratoricall; together with Congruous and Significant Epithets, Neat Periphrases, and Descriptions.
3. All choice strains of Eloquence fit to be imitated, such be, *Non feram, non patiar, non sinam: pleni sunt omnes libri, plena sapientium voces, plena exemplorum vetustas: nullo possessio firmitior constantior nulla:*

Obsequium amicos, veritas odium parit.

4. The Rhetoricall Analysis, viz. the parts of which any Oration doth consist, the heads from whence the Arguments are drawn,

as also, what passions are moved and from what heads.

5. *Ta 44.* or the heights of Eloquence, viz. when an Author doth express a passion, *39*, or other Action to the life, so that nothing can be said further. Such be, *Seneca*.

Med. Mens intus agitat vulnera, & cadem, & vagum

Fumus per artus, levius memoravi cinnis:

Hæc virgo feci, gravior exurgat dolor.

Majora jam me scelera post partus decent.

- 7a. *Infecta memet perime. Med. misereri jubes.*

RULES for moving the Passions.

1. Fear is moved, 1. By setting forth the greatness of the approaching evil. 2. By shewing that it is near at hand. 3. By producing examples in like cases, or prodigies.
2. Confidence and hope are moved, 1. By shewing that the Dangers or evils may be or have been escaped by us or others. 2. By reckoning up the convenient means, or helps, which we have and others want. 3. By perswasion of Divine favour from prodigys, propheties, or common voice of the people.
3. Shame is moved, 1. By setting forth the baseness of the fact, 2. Or the signs of baseness in the parties or their relations.
4. Joy is moved, 1. By recounting our former miseries, 2. By exaggerating our present happiness.
5. Anger is moved, 1. By shewing the hainousness and indignity of the fact, 2. The Innocency, vertue, dignity of the person injured, 3. The vices and contemptible condition of the person injuring, 4. That the injury extends not onely to the present, but to posterity.
6. Lenity is moved, 1. By shewing that the offence was not committed through wilfulness or disrespect, but through passion, rashness, &c. 2. That the former good deeds exceeded this offence, 3. By testifying our unseigned sorrow, 4. By setting forth the glory and benefits of lenity.
7. Love is moved, by expressing our willingness to do good to others or their relations especially under the notion of good men, without respect to our own advantage.
8. Hatred is moved by relating and exaggerating the offences enviously

enviously committed against what is dealt to us.

9. *Indignation* is moved, by comparing the former baseness of a person with his present undeserved honour, or plenty.
10. *Envy* is moved, 1. By shewing that the honour, or riches gotten, were not obtained by vertue, but basely, 2. By exaggerating the persons insolency, shewing that it exceeds his merits.
11. *Pity* is moved, by exaggerating the misery, from the adjuncts of time, place, person, end, manner, 2. By comparing our former felicity with our present misery.

οὐκ ἐπιθυμῶντα.

OR,

Short and plain directions for the making of all manner of School-Exercises in Prose, or Verse.

A Colloquie.

A Colloquie is a feigned discourse betwixt two or more Persons.

○ *RULES for making it.*

1. Imagine some discourse betwixt two or more persons, concerning some matter daily hapning among people, as about the School, House, Church, Market, Fields, Woods, or something done therein: or about News, Travels, Games, Employments, Trades, &c.
2. Express your thoughts in choice and good phrase, such as you have collected out of approved Authors.
3. Let not one word or phrase be said oft over, but if you must use the same Sence, vary the Phrase.
4. Indeaour to make your Colloquy pleasant, with witty jerks, quibbles and fancies (such as you shall often find in *Erasmus*) joking upon a name, action, proverb or the like.
5. In larger Colloquies upon any perticuler Subject, as, Foot-ball, Hand-ball, Hunting, Hawking, Fishing, Swimming, Shping, Musick, Dancing, Feasts, Souldiery, Law, Heraldry, &c. Indeaour to apply as many of the terms belonging to that exercise as may be.

An Essay.

An Essay is a short discourse about any vertue, vice, or other common-place. Such be Learning, Ignorance, Justice, Temperance, Fortitude, Prudence, Drunkenness, Usury, Love, Joy, Fear,

C

Hope,

Hope, Sorrow, Anger, Covetousness, Contentation, Labour, Idleness, Riches, Poverty, Pride, Humility, Virginity, &c.

RULES for making it.

1. Having chosen a Subject, express the nature of it in two or three short Definitions, or Descriptions.
2. Shew the severall sorts or kinds of it, with their distinctions.
3. Shew the severall causes, adjuncts, and effects of each sort or kinde.
4. Be carefull to do this briefly, without tautology or superfluous words, in good and choice language.
5. Metaphors, Allegories, Anithetons, and Paronomasia's do greatly adorn this kind of exercise.
6. In larger and compleat Essays (such as *Bacon's*, *Feltham's*, &c.) we must labour compendiously to express the whole nature of, with all observables about our subject.

A Fable.

A Fable is a facetious discourse false in it self yet secretly intimating a truth.

RULES for making it.

1. Chuse some Subject which you intend for your morall, as, Learning, Arts, Cowardise, Courage, Fraud, Patience, Envy, Ingratitude, &c.
2. Pitch upon some living creatures for your speakers, which may fitly resemble the vertue or vice chosen, as the Hieroglyphick thereof, as for Cowardise the Hare, or Dove: for subtilty, the Fox: for courage, the Lion: for dulness, the Ass: for Hypocrisie, the Crocodile: for Chastity, the Turtle: for naturall affection, the Stork: for cruelty the Tyger.
3. Let the Style of your Fable be very short, and quick, the matter witty and facetious, the phrase choice and good.
4. If the conclusion of the Fable fall in with something remarkable in nature, it adds a singuler grace to the Fable, such be these of *Daphne*, the *Bar*, *Rattus*, &c.
4. For enlarging a Fable, (according to the Rules of amplification) express the particulars contained in the generals, and feign speeches to the persons in the Fable.

A Prosopopaea.

A Prosopopaea is a discourse, pathetically, and lively setting forth what we conceive a person might say in such or such a case.

RULES for making it.

1. Consider the case and condition of the person you represent, and imagine your self in such a place, so qualified.
2. Observe what passions the person is most affected with, as, love, joy, sorrow, fear, hatred, anger, despair, also what virtues or vices he is inclined to, and by the Rules of moving passions, make use of those figures and arguments which best suit the purpose.
3. Consider the time, place, condition, age, sex, religion, and former estate of the person, that all things may be done *ad decorem*, not unsuitably in any circumstance.
4. Consider the endowments, and office of the person, let an old patriot speak gravely, a King majestically, a Souldier resolutely, a young novice headily, all men altogether *à la manière*.

A Character.

A Character is a witty and facetious description of the nature and qualities of some person, or sort of people.

RULES for making it.

1. Chuse a Subject, *viz.* such a sort of men as will admit of variety of observation, such be, drunkards, usurers, lyars, taylors, excise-men, travellers, pedlars, merchants, rapsters, lawyers, an upstart gentleman, a young Justice, a Constable, an Alderman, and the like.
2. Express their natures, qualities, conditions, practices, tools, desires, aims, or ends, by witty Allegories, or Allusions, to things or terms in nature, or art, of like nature and resemblance, still striving for wit and pleasantness, together with tart nipping jerks about their vices or miscarriages.
3. Conclude with some witty and neat passage, leaving them to the effect of their follies or studies.

A Theme.

A Theme is a discourse amplifying a subject, by shewing the meaning and proving the truth thereof.

It hath eight parts.

1. *Exordium*, wherein we praise the Author of the Theme, by setting forth his wit, learning, eloquence, or other excellency above others.
2. *Narratio*, wherein we shew the meaning of the Theme, by Periphrasing and opening the same.
3. *Causa*, wherein we shew the cause or reason of the Theme, how it comes to be so true.
4. *Contrarium*, wherein we treat of the contrary to our Theme, shewing how ill, if a vice, how good, if a vertue.
5. *Simile*, wherein we bring in something in nature, or art like to what is said in our Theme, for illustrating the truth thereof.
6. *Exemplum*, wherein we bring one or more examples out of history, of persons that have done or suffered as our Theme says.
7. *Testimonium*, wherein we bring sentences out of Authors, proving the truth of the Theme.
8. *Epilogus*, wherein we briefly conclude with the praise of the Author.

Generall Rules for making a Theme.

1. When you are to make a Theme, run thorow these eight parts in your mind, and observe what variety of matter you can, out of which gather the choicest and best.
2. Strive to adorn your Theme with flowers of Rhetorick, Gnomes, Proverbs, Allusions, Epiphonemas, and the like.
3. For bringing in any part neatly, at first make use of *Clarks Formula*: for Simile's, Examples and Testimonies, See *Licosthenes*, *Rensuer*, and the Poets.

An Epistle.

An Epistle is a Discourse wherein we talk with an absent friend, as if we were with him.

Generall Rules for all Epistles.

1. All Epistles have these four Accidents, or parts, 1. A Superscription, 2. A compellation, 3. A Subscription, and 4. A Dare.
2. All Epistles must be written in a low, short, and pitchy style, without affectation, periphrase or garrulity.
3. In all Epistles shun Tautologies, by varying the phrase, when the same sense is repeated.

Epistles

Epistles are either of the Demonstrative, Deliberative, or Judiciall kinde.

Demonstrative Epistles are such as respect praise, or dispraise — Such be,

1. *Narrative*, wherein 1. We declare some matter to our friend, setting it forth as livelyly as we can, 2. We desire our friends advice, or assistance.
2. *Lamentatory*, wherein 1. We bemoan our own or friends calamity, 2. We propound our resolution, 3. We give, or ask advice.
3. *Eucharistical*, wherein, we praise the courtesie received 1. because done voluntarily, unexpectedly, undeservedly, opportunely, 2. We promise requitall in deeds or thankfulness.
4. *Gratulatorie*, wherein 1. We express our joy for the good befalln our friend, 2. We extoll the benefit our friend hath gotten, 3. We pray that it may have good effect, and be a favour indeed.
5. *Officiouse*, wherein 1. We offer our service to our friend in any buliness unrequested, 2. We desire him to take our service in good part.
6. *Disputatorie*, wherein we propound, 1. The Occasion, 2. The Question, 3. The opinion of others, 4. Our own opinion, 5. We ask our friends judgement.
7. *Laudatory*, wherein we praise a person, action, or thing. See Orations of the Demonstrative kinde.
8. *Deprecatorie*, wherein 1. We confess our fault, 2. We extenuate it from our age, heedlesness, or the kind of the offence, 3. We express our sorrow for the miscarriage, 4. We praise our friends clemency, 5. We testifie our better resolution for the future.

Deliberative Epistles are such as tend to perswade or dissuade.

Such be,

1. *Suasorie*, wherein we perswade our friend to any thing in a case doubtfull, 1. Shewing him that it will be honest, profitable, necessary, pleasant, easie, 2. We amplify the reasons *ab exemplo, à majori, à minori, à simili, à contrario*. In dissuatory, we use contrary arguments.
2. *Horroratorie*, wherein we exhort our friend, and spur him up to a known duty, 1. From the hope of reward, 2. From the fear of disprofit, 3. From the hatred, emulation, expectation of our adversaries, 4. From the love, compassion, and expectation of our friends, 5. From Examples.

Dehortatory from the Contrary.

3. *Petitorie*, wherein 1. We insinuate into our friends favour;
2. We tell our request, 3. We shew it to be godly, just, honest,
necessary, facile, honourable, 4. We promise requital.
4. *Commendatious*, wherein we recommend our Friend to another, 1. Shewing him to be our dear friend, 2. Worthy our commendations, 3. That he hath done like courtesies for others,
4. We tell our request, and shew it to be just and facile, 5. We promise our thankfulness.
5. *Consolatorie*, wherein we shew, 1. That our friend in that case ought not to mourn at all, or however not so much, 2. We lessen the evil, 3. We bring examples of brave men that have not sorrowed in that case, 4. We acknowledge Gods providence in ordering all things, 5. We proffer our assistance or help.
6. *Responsatorie* to *Consolatorie* Epistles, wherein 1. We give thanks for the good advice, 2. We mention the comfort we reaped therefrom, 3. We mention other Arguments: whereby we comfort our selves.
7. *Monitorie*, wherein 1. We advise our friend what to do,
2. What to shun, 3. We shew the Authority we have to do thus, from our age, relation, experience, former intimacy, or the like.
8. *Convitiatorie*, wherein 1. We express our own, and others sorrow for the offence committed, 2. We reprehend the fact, 3. We admonish our friend to take better courses.
9. *Conciliatorie*, wherein we desire acquaintance with one, 1. Expressing his virtues and indowments which make us love him,
2. We modestly desire to be reckoned as a friend, 3. If there be any thing which may make him love us, we modestly mention it, however we promise faithfulness and integrity.

Judiciall Epistles are such as accuse or defend, viz.

1. *Criminatorie*, wherein we accuse a Person, 1. By shewing our sorrow for the offence, 2. By setting forth the hainousness of the crime, 3. By reckoning up the evill effects thereof.
2. *Defensorie*, wherein we defend our selves from a crime imputed,
1. Either by plainly denying it, 2. Or by shewing that it was done otherwise then was objected.
3. *Expellatorie*, wherein 1. We express our complaint, 2. We mitigate

mitigate the crime with fair interpretation, of the Action, 3. We admonish our friend to walk more cautiously hereafter.

4. *Exprobratoris*, where we upbraid the ingratitude of a friend by shewing that we deserved better things at his hands.
5. *Purgatoris*, wherein we shew, 1. That we are not offended but delighted with the reproof of a friend, 2. We remove the suspicion objected against us, 3. We prove our own innocency.

O R A T I O N S.

AN Oration is a Discourse wherein we praise, or dispraise; perswade, or diswade; prove, or disprove.

There be three sorts of Orations.

Demonstrative, Deliberative, Judiciall.

Orations of the Demonstrative kinde.

1. A Panegyrick ancient, used at generall assemblies, to see publick games, wherein they used, 1. To praise the God or man that instituted the games, 2. The Nation or City where they were used, 3. The games themselves, 4. The prize played for, 5. The master of the play, 6. They exhorted the gamesters to behave themselves bravely, and leave an example of vertue to be imitated.
2. A Panegyrick modern, used at any publick assembly, as the Inauguration, or Coronation of a Prince, or the yearly Solemnity thereof, or at the well-come of some Commander to his Office, or Trust, wherein 1. We shew the difficulty of the task, or other cause which makes us undertake it, 2. We praise the Prince from his Countrey, Kindred, Nature, Education, Studies, Achievements in Peace or War, vertues, Fortune, Children, Citizens-love; and lastly by comparing him with some other, 3. We set forth the happiness of the times having such a Prince, affirming that nothing is so much to be prayed for as his long Life, and his Children and Grand-children to Rule after him, 4. We conclude with an exhortation to obedience and concord.
3. *Nuptiall*, used at Marriages; wherein 1. We treat of the first Institution

institution of Marriage, and of natures Prolifick force in all creatures, 2. We shew the preheminance of humane propagation above other creatures, 3. We shew the profits of Marriage, as credit or good name, procreation of children, honour, mutual comfort in prosperity, and help in adversity, increase of society and civility, affinity with foreigners, 4. We pray for the felicity of the Bridegroom and Bride, 5. By *Hypotyposis* we feign their children before them playing, prating, singing, waxing, &c. 6. We may bring examples of what Children have done for their Parents, 7. We praise the Bridegroom and Bride from the likeness or dislikeness of their countrey, nation, age, faculties, &c.

4. *Epithalamium*, used at the marriage bed, wherein we treat of
 1. The necessity of Marriage, 2. The praise of the Married couple, 3. We exhort to mutuall concord, shewing what joy this will be to their friends, what sorrow to their enemies, 4. We wish they may soon see their Children.
5. *Natalitiall*, at or in honour of ones birth-day; wherein,
 1. We treat of the time of the Nativity, year, moneth, day, hour if any of them afford observation, 2. The place, nation, or City, 3. The vertue of the Parents, and Predecessors, 4. The hope we conceive of the Childe from his Kindred, Face, future Education, 5. We pray for long life and prosperity to the Childe.
6. *Funerall*, used at Burials, wherein
 1. We express our present sorrow, and the sad cause of our meeting, 2. We set forth the worth and vertue of the deceased, 3. The hope we had of him whercof now bereft, 4. An exhortation to imitate his vertues.
7. *Eucharisticall*, when we give thanks for a courtesie received, wherein
 1. We express our joy for the benefit received, 2. We exaggerate the courtesie, from its greatness, opportuneness, &c. 3. We promise thankfulness in heart, word, or deed, 4. We pray sometimes that God may requite, where we cannot.
8. *Gratulatorie*, used when we rejoyce with our friends in some good event; wherein
 1. We signifie how joyfull we were to hear of the good success, 2. We augment the benefit acquired by shewing its excellency, and use, 3. We pray that like success may be perpetuall.
9. *Lamentatorie*, wherein
 1. We shew into what evil we are falling, aggravating it, 2. We exclaim against the Authors, 3. We tell

tell others that it may be their case, and move pity. *Quint*

10. *Valedictorie*, used when we leave a town or Countrey, wherein,
1. We express our sorrow to leave our Friends and Country, 2. We praise the peoples fidelity, clemency, piety, &c. The City or Countreys situation and excellency, 3. We promise our mindfulness of the courtesies received, and our study to express our thankfulness.

11. *Propempticall*, used when we take our leave of a departing Friend, wherein 1. We complain of fortune, or other cause of this seperation, 2. We mention our former familiarity, mutuall studies, recreations, &c. 3. We express the want and loss of our friend, 4. We set forth his praise, 5. We pray him to be mindfull of us while absent, 6. We pray for a good journey.

Orations of the Deliberative kinde.

1. *Monitorie*, when we reprove persons, yet so as not to offend; wherein, 1. we set forth the parts and good qualities of them we admonish, and our love to them, 2. we shew that nothing is so perfect but hath some stain or vice, 3. we mention the fault, or offence, withall telling them that true love causeth us to mention it, and grant the like liberty to them of reproving us when we offend, 4. Sometimes we lay the blame upon age, nation, society, &c. 5. we perswade to amendment, *ab honesto, iusto, glorioso, &c.*

2. *Conciliatorie*, used when we desire friendship, favour or acquaintance, wherein 1. we tell the causes of our request, speaking well of the person according to his place, 2. we modestly shew that we are not altogether unworthy of friendship, or league, but may be serviceable to him.

3. *Hortatorie*, wherein we inflame the minde in known duty, by moving the passions.

4. *Swasorie*, wherein we perswade by argument in a case doubtful, In both which

1. we commend the former vertues of the persons we exhort, 2. we bring in arguments *a iucundo, honesto, iusto, facili*, 3. we excite love of the thing we perswade to, and love or pity of the person for whom we move, with hatred to his enemies, 4. we

stir up emulation, by the good examples of others, 5. we shew the hope of good if done, the fear of evill if neglected.

5. *Dehortatorie*, wherein 1. we shew the matter to be ill, vile, laborious, impossible, uncertain, not worth the pains, 2. we jeer it as a babble, 3. we blame the auditors as over-credulous, 4. we shew the great dangers likely to accompany or ensue the undertaking.
6. *Consolatorie*, used when we comfort mourners; wherein 1. we shew the causes of our undertaking, as kindred, friendship, pitty, &c. 2. we confess a true cause of mourning, and that we Sympathize, but that nothing should make men so exceed, 3. we shew that misfortunes are common to all, 4. That effeminate mourning becomes not a man, 5. That what we have is but lent, 6. That we must shew good examples to others, of patience, courage, &c.
7. *Petitorie*, when we beg any thing; wherein, 1. when occasion serves we use insinuation, 2. we shew our business to be in the power of the Auditors, 3. That our request is just, honest, and facile, 4. we declare the manner how to perform it, 5. we promise requitall.

Orations of the Judiciale kinde.

1. *Invisive*, used against an enemy, wherein 1. Either we begin at his birth and exaggerate his vices to that time, 2. Or we insist on the severall heads of vices whereto he is inclined, 3. The passions we excite are *shame, fear*, and sometimes *anger, hatred, envy*.
2. *Obiurgatorie*, wherein we chide inferiours, in which 1. we lay the crime before their eyes, 2. we exaggerate it from the circumstances of time, place, person, manner, or by comparison with others, 3. we expostulate and threaten more or less, according to the ingenuity or stubbornness of the offender, 4. Sometimes we bemoan their miscarriage, and give cautions.
3. *Exposulatorie*, when we complain of an injury from others; wherein, 1. Relating the injury we exaggerate it, yet intimating that we have suffered more than we speak of, 2. That we concealed

- cealed as long as we could, now necessity makes us speak, we fearing worse things, 3. If the injury be of small moment, we onely jest it out, excusing their will, and laying the blame somewhere else, 4. we admonish future heed and diligence,
4. *Exprobratorie*, when we upbraid unthankfulness in others, wherein 1. we relate and exaggerate our former favours, yet with excuse as done unwillingly, as forced thereto by them, 2. we declare and amplyfie the others injuries, 3. we may run out into the common place of Ingratitude.
5. *Deprecatorie*, when we plead for others about to be punished; wherein, 1. we shew that the fault was not committed of malice, but if it were, we ingeniously confess it, 2. we treat of the excellency of clemency, 3. If the cause permit we fetch arguments of pardon, from the offenders: Nobility, Learning, former Innocency, well-deserving of the Common-wealth; or least this Sentence though just, prove a bad precedent, 4. we shew that his pardon will be no damage, 5. we add an *Aporia* what shall he or his do.

DECLAMATIONS.

A Declamation is a kinde of exercise wherein we plead for, or against, or moderate in a cause propounded.

There be four sorts of Declamations (according to the four States, 1. Conjecturall, 2. Finitive, 3. Qualitative, 4. Quantitative.

Generall Rules for Declamations.

1. In Declamations (as in Orations) the *Exordium* may be taken, 1. *Ex visceribus materiae*, 2. *à personâ Oratoris, auditorum, Judicis, adversarii, vel rei*, 3. *à generali pronunciatore, fabulâ, proverbio, simili, Historiâ, vel Legè.*

2. Not onely in the *Exordium*, but elsewhere in the Declamation, we must labour for attention, and good will of the Auditors, by plausible compellations, fair intreaties, and promises of our candor and faithfulness.
3. Sometimes we must use insinuation, plausibly yet subtilly stealing into our cause and the Auditors affection, viz. *in re turpi, ancipiti, vel paradoxâ.*
4. If our adversaries cause be bad we insult over him, jeer his absurdities, and the weakness of his arguments with *Ironia's, Sarcasms, Epitrope's, Exclamatio's, &c.* Especially near the conclusion.
5. It is frequent and laudable in Declamations, by *Prosopopeia* to feign speeches to the persons most concerned; and therein lively to move the passions of sorrow, love, envy, pitty, &c. as our cause requires.
6. We must place strong Arguments in the beginning, weaker in the middle, and the strongest of all last.
7. In the conclusion we briefly repeat our strongest Arguments, and strongly moving the passions requisite, we triumph over our adversary.
8. In Academicall Declamations where the question is propounded in a short history, either party after the *Exordium*, briefly runs thorow the parts of the story, hinting what observations make for him, or against his adversary, and after insists largely upon the weightiest Arguments.
9. In this kinde of exercise there be three parties, *Actor, Rens, Judex*: Plaintiff, Defendant, Moderator, who weighs the Arguments and decides.

I. Declamations Conjecturall.

1. A Conjecturall Declamation is, when we enquire whether or by whom a fact was committed, as, *An Roscius occideris patrem? An Clodius occideris Milonem?*

We prove a person to have committed a fact, by arguments taken from these heads.

1. *A ville,*

1. *A velle*, shewing that the Person had a will to do it, and that either 1. From Impulsive causes, as anger, hatred, love, enmity, envy, &c. or 2. From Ratiocinative, as hope of profit, hope of escaping unpunished, having nothing to loose, &c.
3. From the dispositions of the parties, as nation, kindred, sex, education, habit of body, former life, age, friends, study, &c.
4. From former words or deeds.
2. *A posse*, shewing that the person had ability to do it, from the Circumstances, 1. Of the person, as that he had strength of body, wit, means, friends, weapons, &c. 2. Of the thing, as conveniency of time, and place.
3. *A Signis facti*, from the signs foregoing, accompanying, or following an Action.
4. *At testibus*, from witnesses, rumors, or reports.

We disprove by Arguments taken from contrary heads, and by shewing the incredibles of what is alledged.

2. *Declamations Finitive.*

2. A Finitive Declamation is, when we enquire whether the crime imputed be such as it is deemed; as if a person be slain, whether the fact be murder, man-slaughter, chance-medley, or *se defendendo*.

We prove a crime to be such as is objected, by Arguments drawn from these heads.

1. *A Definitione*, by laying down a Definition of the crime objected, and shewing there is *par ratio* in the offence committed.
- A Lege*, by a Law or custom, either from the letter or the sense of the Law.
3. *A Quantitate*, by exaggerating the offence committed.
4. *A Comparato*, by comparing what was committed with what was omitted, and shewing the hainousness of the one above the other.

We disprove by the same heads, viz. Defining otherwise, Interpreting the Law otherwise, exaggerating the requisite omitted, &c.

3. Declamations Qualitative.

3. A Declamation Qualitative is, when we enquire concerning the quality of an Action, whether profitable or unprofitable, just, or unjust, &c.

These are 1. *Negotiall*, 2. *Juridicall*, 3. *Legall*.

1. *Negotiall*, wherein we deliberate concerning matters publick, or private.

We persuade to any enterprize from these heads.

1. *A legitimo*, from Law, or Custom Humane, or Divine.
2. *Ab aequo*, from what may advantage Divine Worship, Parents, Citizens, &c.
3. *Ab utili*, from getting or keeping what is good or shuning what is evil; or on the contrary, loss or damage if we neglect.
4. *A necessario*, when the matter is such that we cannot be without it.
5. *A jucundo*, from what may bring pleasure, delight, and contentment.
6. *A possibili*, whence we prove the thing possible, and facile, or excuse the difficulty, from the advantage to be got thereby.
7. *A glorioso*, whence we shew, what glory and honour we shall thereby get or keep.
8. *Ab eventu*, whence we shew, that however the matter fall out, the end will be profitable or honourable.

2. *Juridicall*, wherein we plead the lawfulness or justice of a past action, viz.

1. *A natura*, that it is according to the Law of Nature.
2. *A Legē*, that it is agreeable to the Laws of God or men.

3. *A consuetudine*, that it is according to the custom of men or nations.
4. *A iudicato*, that there have been former precedents of like nature.
5. *Ab aequitate*, that it is according to equity, or equall dealing.
6. *A pacto*, that it is according to covenant, or former agreement.

But if the cause cannot be defended from these heads, then we must make use of Colours, viz.

1. *A comparatione*, wherein we compare the fact with a worse, whereunto we should otherwise have been necessitated.
2. *A relatione*, wherein we lay the blame upon the person injured, aggravating the provocation.
3. *A remotione*, wherein we lay the blame upon some other person or thing, commanding, provoking, or forcing us.
4. *A purgatione*, wherein we do not defend the fact, but excuse our will, laying the blame upon necessity, fortune, or ignorance, bringing instances of like offences excused.

3. *Legall*, wherein the state or cause especially consists in the meaning of a Law: here are four cases considerable.

1. *De scripto & sententiâ*, when the one party stands upon the words, the other upon the Sence, of the Law or contract. In this case, The former shall alledge, 1. How dangerous it is to depart from the letter of the Law, 2. That we ought to follow what is briefly and plainly written, and that if the Law-giver meant any thing further he would have added it. 3. He shall bring a reason to prove that no further was meant, 4. He shall add like examples, or adjudged cases.

The other party shall alledge, 1. That the Law-giver thought not needfull to write what every one did of himself see, 2. That it is a cavillers part to stand upon the *apices* of the letter and neglect the sence, 3. He shall confute the other opinion from some other clause of this Law, or from some other Law, 4. He shall shew that his opinion is according to nature, and Law, 5. He shall bring examples of

Laws where the Sence, not the words have prevailed.

2. *Contrarium legum*, when two Laws or two Clauses of one Law seem contrary, in this Case if the Laws cannot be reconciled, then the less must yield to the greater, 1. Humane Laws yield to Divine, 2. Old Laws to new, 3. Permissive to Preceptive, 3. Generall to perticular, 4. Private to Publick.
3. *Ratiocinationis*, when there is no perticular Law in the Case, but we gather the cause by likeness from some other Law, Here the one party will alledge, that the matter is either virtually contained in the Law, or that which is less necessary, The other party shall shew that there is not *par. ratio*, and bring a reason why, and where they are unlike.
4. *Ex ambiguo*, when the question is with what Accent a word is to be read, or whither a word is to be referred, or in what signification to be taken; In this case both the parties shall indeavour to prove, that his cause is manifest, or at least not absurd, that it is equall and good, agreeable to Law or custom, and refute the other opinion.

4: *Declamations Quantitative.*

4. *A Quantitative Declamation* is, wherein we enquire of the bairousness of an offence, *vis.* Whether of two crimes is the greater; and this is proved,
 1. *Ratione animi depravati*, when the offence is committed upon light causes.
 2. *Ratione noxa*, when the Damage is greater, as to kill, is more then to rob, or defame.
 3. *Ratione patientis*, when the injured person cannot have justice, or hath therefore grievously punished himself, as *Lucretia*.
 4. *Ratione agentis*, as if one offended alone, or first, or with few, or often, or occasioned a new Law, or Punishment.
 5. *Ratione adiutorum*, as if one commit an offence on set purpose, or ungratefully, or if many injuries be involved in one.

6. *Ratione*

6. *Ratione violati jūru*, as when the written Law is violated, we shall alledge that he who transgresseth Laws which are punishable, how much rather would he if there were no Law, or punishment, so when an unwritten Law is transgressed, we shall say it is a token of a worse disposition.

POETICAL EXERCISES.

RULES for making a Verse.

1. When you can perfectly scan and proove a Verse, learn to put in meeeter any Verse displaced, the same words being retained.
2. Upon any common place, as Vertue, Learning, Love, War, &c. bethink a Sentence consisting of three or four words, for each word write down what *Synonyma's* you know, out of which cull out a Verse; Or seeking the principall words in *Thesaurus Poeticus*, from thence piece up a Verse.
3. If a word at any time be awanting to make up the measure, chuse out of *Textors* Epithets a proper and suitable Adjective.
4. Be carefull to expresse your sentence in a Poetical manner, using much the Tropes, especially *Metonymia*, *Metaphora*, and *Periphrasis*.

The vertues and vices of a Verse.

1. The greatest excellency of a Verse is, when the sound of the words or letters doth resemble the thing signified, as *vorax aquare vertex*.

Multum ille & terris jactatus & alto.

Una Eurusq; Notusq; ruunt creberq; procellis, &c.

Insequitur clamorq; virum stridorq; rudentum.

2. Gravity, Majesty, Slowness, require *Spondees*, Lightness and Swiftnes are expresse by *Dactyls*, otherwise let the feet be mixed, as,

Olli subridens respondit ore Latinus,

— Ea lapsa repente ruina.

Cum subito trahit & Danaum super agmina, &c.

3. Use a *Sponde* in the first place seldom, and a *Monosyllable* in the last place never, unless to express Gravity, Majesty, or Wonder, as,

— Magnum Jovis Incrementum.

Parturimus Montes, nascetur ridiculus mus.

4. Verses run most pleasantly when no feet end a word, as,
Insanum regina jubet renovare dolorem.

5. Let no verse end in a *Pentasyllable*, nor three *Dissyllables*, such as,
Ambubaiarum collegia Pharmacopola.

Semper ut inducar, blandos offers mihi vultus.

6. Shun too many *Collisions* or *Elisions*, such as,
Belli ferratos postes, portasq; refregit.

Monstrum horrendum inferna ingens cui lumen ademptum.

7. *Versus leonimi*, viz. such as Rhime one part to another are absurd, as, *O fortunatam natam me consule Romam.*

Exe terrenâ praeant mille venena.

8. In a *Pentameter* never suffer an *Elision* betwixt the *Penthimimers*: Nor end otherwise then in a *Monosyllable*. And let the former *Penthimimer* end a word. For these are absurd.

Non desistere amare omnia si facio.

Delicia populi qui fuerint Domini.

Hac quoq; nostra sententia mentis erat.

I. TRANSLATION.

Translation is when we turn Latine Verse into English or Greek, & *contra*: one sort of Verse into another: or Prose into Verse.

R U L E S.

1. In all sorts of Translation be carefull to express the Sence clearly and intelligibly.
2. Ty not your self to the words, but take liberty to vary the expression so, as may best accord with the Phrase and terms of the Language into which you translate.

3. Where

3. Where the Poet is obscure, you may enlarge, where he is prolix, you may contract, so will your Translation be concise and easily understood.
4. Endeavour as much as may be, to apply the proper terms of Art belonging to any Subject you Translate.

2. VARIATION.

Variation is when we express the same thing divers ways, either in the same or divers kinds of Verse. See above Rules of Variation.

3. IMITATION.

Imitation is when we take some choice passage of a Poet, and endeavour to imitate it in all the Excellencies of matter, arguments, order, parts, phrase, style, flowers, &c. See the Rules of Imitation. See also *Hornes Mannuduct.* pag. 105.

4. CARMEN.

Carmen is a Paper of Verses made upon some common place, and hath like parts with a Theme, ut *supra*, onely you must be carefull to express the matter in a Poeticall manner and drefs: using much the Tropes and Figures, especially *Periphrasis*, *Metonymia*, *Metaphora*, *Exclamatio*, &c.

5. EPIGRAM.

An Epigram is a short but witty Poëm, facetiously expressing the nature or quality of an action, thing or person.

RULES for making Epigrams.

1. An Epigram must be short, comprized within a *Distich* or two, or three at most.
2. Every Epigram must have a fancy, which is as it were its soul, the deeper or richer this fancy is, the worthier is the Epigram.

*The heads from whence the fancy of Epigrams is fetched,
are these and the like.*

1. *A comparatione*, when comparing one thing with another, we do wittily, suddainly, unexpectedly, & with admiration conclude, 1. A greater from a less, 2. A less from a greater, 3. Equall from Equall, 4. Divers from Divers, 5. Contrary from Contrary, 6. Like from Like, &c.

Exempla Epigrammatum ubi concluditur.

1. Majus — *Ad Trajanum.*

*Tanta tibi est recti reverentia Caesar & aequi
Quanta Numa fuerat sed Numa pauper erat.
Ardua res hac est opibus non tradere merces
Et cum tot Crasos viceris esse Numam.*

2. Minus — *De Julio Cesare.*

*Spētat Alexandri picta ut certamina Caesar
Ast ego nondum aliquid gessi ais illacrymans:
Quod si & Alexander spectasset Caesaris acta
Dixisset, Persas vincere pigritia est.*

3. Equale — *Columba, Columbus.*

*Primus aquis terram resinis emergere pinguem
Nuntius apperrens ipsa columba fuit,
Lapsus qui primus tellurem comperit undā
Nuncius apperrens ipse Columbus erat.*

4. Diversum — *Quid novi.*

*Nil ais esse novum Salamon sub sole: Columbus
In veteri mundum repperis esse novum:*

5. Contrarium — *In Hereticos.*

*Aurum Virgilius è stercore colligit Ennī:
Ex auro sterrens colligit Hæreticu.*

6. Simile,

6. Simile, — *Eclipsis animæ.*

*Ut solem tellus lunnæq; stat inter opacæ:
Stat peccatum inter meq; deniq; meum.*

1. *Ab allusione*; when we allude, .1. To some History, 2. Proverb, 3. Gnome, 4. Maxime, 5. Term of Art, 6. Custom of a Person or Nation.

1. Historia — *Ulysses & Penelope.*

*Mors nobis, velut Uxori subrepsit Ulysses,
Vivimus ut telam texnis ille suam.*

2. Proverbium — *Spiritus Sanctus.*

*Ut semper veniunt ad candida testæ Columba:
Ingreditur Sanctus candida corda Deus.*

3. Gnome — *Medicus & Juris consultus.*

*Dat Galenus opes, dat Justinianus honores:
Dum ne sit patiens iste, nec ille cilius.*

4. Axioma — *Generatio unius est corruptio alterius.*

*Ut generent unam confuso semine prolem,
Corpora corrumpunt vir mulierq; duo.*

5. Vox artis — *A centro ad circumferentiam.*

*A centro ad circum non unica vinæ ducit,
A terra ad Cælum fert tamen una via.*

3. *A Paronomasia*, 1. When we play upon the *Etymology* of a Proper name, 2. When the proper name is the same with a common or Appellative, whence we observe some likeness, or unlikens, 3. When by a small change of a letter, or Syllable the Sense is changed, 4. When a word is taken in divers Senses. Examples,

1. Etymologia — *Erasmus.*

*Quæritur unde tibi sit nomen Erasmus? erat. mus.
Sin sum Musægo te iudice summus ero.*

2. Proprium

2. Proprium Appellat. — *Gallus.*

*Ex gallo capo fit, fierent si quiq; capones:
Galli, nonne foret Gallica rura tuas.*

3. Mutatio Syll. — *Podagra, Chiragra.*

*Litigat & podagra Diodorus Flacce laborat,
Sed nil patrono porrigit hac Chiragra est.*

4. Diversi sensus. — *Sanguine non virtute.*

*Antiquum est virtute decet non sanguine niti,
Non meritis tamen, at sanguine nitar ego.
Non inquam virtute decet sed sanguine niti,
Non virtute meâ, sanguine Christe tuo.*

3. Those Epigrams are the richest which have a double or triple sense, as,

Opto, poto Anagramma.

*Opto tibi multam, nullam tibi poto salutem,
Est potior potâ sicca salute salus.*

6. DIALOGUE.

A Dialogue is a short, pithy, and witty Discourse betwixt two or more persons.

RULES for making Dialogues.

1. In all Dialogues we must especially observe the *Manner* or *decoration* of the speakers, viz. When, what, how much; How or after what manner they ought to speak.
2. The choicest Dialogues are those which are framed upon the Pictures or Statues of the Gods, Goddesses, virtues, vices, as occasion, repentance, justice, fortune, the fates, the furies, the graces, &c. Briefly demanding, and wittily rendering the reason of what Poets or Painters have fancied concerning them, as,

*Cum aquila portante Jovem Dialogismus.**Dic mihi quem portas volucrum regina? tonantem.**Nulla manu quare fulmina gestas? amat.**Quae caler igne Deus? pueri, cur mitis aperto**Respicis ore Jovem? de Granymede loquor.**Dialogus in Justiciam.**Quae dea? Justitia, quid sorvo lumina? flcti**Nescia sum, & Lacrymis, & precibus, & precibus.**Quod genus? à superis, ex quo genitore? modo, ex qua**Matre? fide. Nutrix quae tua? pauperies.**Quis Deus infantem fovit? prudentia, quoniam**Freta duce agnoscis crimina? judicio.**Cur gladium tua dextra geris, cur lava bilancem?**Ponderat haec causas, percutis illa reos.**Quid vari affistunt? quod copia rara bonorum est.**Quae comes assidua est? candida simplicitas.**Aurum aperta tibi cur altera, & altera clausa?**Hac surda injustis, panditur illa bonis.**Paupere cur semper cultu? justissimus esse**qui cupit, exiguae semper habebis opes.*

7. ECHO.

An *Echo* is a facetious kind of Poëm imitating the resounding Rocks, wherein the last Syllables of a Sentence repeated, give answer to a question in the same, or a divers, and sometime a contrary Sence.

RULES for making an Echo.

1. The answer or repetition must be made at the end of every sentence, whether it be at the end or in the middle of the verse.
2. The answer sometimes onely affirms the same thing with the question, sometimes it doth contain something divers, contrary, like, greater, or lesser than the question, and the more unexpected the better.
3. The Persons speaking are sometimes onely the querent and Echo, sometimes the Poet historically relates the passage.

4. The

4. The same letters are not necessary in Echo, so the sound be the same, or near it: the first Consonant may be changed, aspiration added, or taken away.
5. The repetition is most elegant in Dissyllables, as nearest a natural Echo, yet Trissyllables or Monosyllables may be used. Example.

*Dic mihi qua gelidis habitas convallibus Echo
 Cur populus pacem sic modo clamat? amat.
 Ad divam pacem precibus concupiscit? itur.
 Ut damnum fugiat triste colonus? onus.
 Rusticus ergo iterum campos reparabit? arabit.
 Et tuto curret remige navita? ita:
 Omniaq; evenient in mundo prospera? spera.
 Largaq; nec rerum copia deerit? erit.
 Si retulisti Echo mihi vera relata, voleto.
 Donec nostra iterum verba novabis, abis.*

8. EPITAPH.

An Epitaph is a Poem writ upon the Herse, or Tombe of a deceased person, expressing the name, age, merits, state, dignity, praises, studies, kind of death or the like, in way of commiseration or sorrow.

RULES for making Epitaphs.

1. In the Epitaphs of Kings Princes, Nobles, &c. 1. We briefly recite their Praises, viz. Felicity, Wisdom, Justice in Government, Clemency in pardoning their Subjects offences, affability, valour, Piety in building Churches or Schools, or in Defending Religion, or other their petullier vertues. 2. We take notice of any thing new, admirable, or wofull in Life or Death. 3. We conclude with a grave Gnome or Epiphonema.

Tumulus Caroli quinti. —

*Europa domuit tollentes cornua reges,
 Carolus, atq; Asia terror & horror erat.
 Et pedibus Libyam calcavit victor, & illi
 Innumeras victus praebeuit Indus opes.
 Deinde sibi fratrum injecit, fratriq; regendum
 Imperium, & nato castra regna dedit.*

Atq;

*Atq; ais è nobis & honores temere, & unum hoc
Discite mortales, pulvis & umbra sumus.*

2. In the Epitaphs of Generals, Captains, or Souldiers, 1. We mention their skill in Military affairs, valour, authority, good fortune, prudence, victories, trophies, love to their Countrey,
2. We compare them with former Worthies, and Out-vies them,
3. We bemoan the Countries loss, and want of them.

Tumulus Hectoris.

*Defensor patria, juvenum fortissimus Hector
qui murus miseris civibus alter erat.*

Occubere tela violenti victus Achillis

Occubere simul spesq; salusq; Phrygum.

Hunc feras, Eacides circum sua mania traxit,

Qua juvenis manibus texerat ante suis.

Heu quantos Priamo lux atulit illa dolores

Quos fletus Hecuba, quos dedit Andromacha.

*Sed raptum pater infelix auroq; repensum
condidit & marens hæc immolavit bumo.*

3. In the Epitaphs of Learned men, 1. We recount their peculiar virtues: in Divines piety: in Philosophers, quicksightedness: in Physitians, diligence: in Lawyers, integrity: in Orators, elegancy: in Poets, sweetness: in Grammarians, much reading, &c.
2. We Allegorically hold on in a strain of Terms proper to their Art,
3. We compare and prefer them before the Ancients Renowned for those Arts,
3. We praise their Works.

Epitaphium Paridis Pantoninni.

Quisquis Flaminiam teris viator,

Noli nobile praterire marmor.

Vebis delicia, salesq; Nili,

Ars, & gratia, lusus, & voluptas,

Romani decus, & dolor theatri,

Atq; omnes Veneras Cupidineq;

Hoc sum condita quo, Paris, sepulchro.

Tumulus Andreæ Vesalii Medici.

*Quis non arce prior fuit medendi
Aut Asclepius, aut Sinex Machaon
Aut magnus Podalarus, mediarum
Princeps Vesalius celebriorum,
Dum morbis bonus artifex medetur
Cunctis, tant sibi non medetur ipse
Summus pœonia magister arsis,
Fato mortuus heu nimis maligno.*

4. In the Epitaphs of friends, or relations, 1. We mournfully express our loss, and hopes frustrated, 2. We complain of Deaths cruelty, 3. We use Simile's of flowers cropt, and withered with heat, or wind, 4. We set forth their remarkable praïses.

Lacryma Rabiï in funere Parentum.

*Quisquis lata tui & sera parentibus opas
fata, brevem titulum marmoris huius amas
Condidis hæc charas tellure Rabiï, nubes
nulli sorte jacent candidiore senes.
Bis sex Infratoris nox mitis & ultima cluist,
arserunt uno funera bina rogo.*

Tumulus Astyanædis. —

*Flos Asæ, tantâq; unus de gente superstes,
Parvulus, Angivis sed jam de patre timendus,
Hic jactò Astyanax Scæis dejectus ab altis,
Proh dolor ! Iliaci Neptunia mania muri
Viderant aliquid crudelius Heclore tracto.*

Tumulus Filii. —

*Non lacrymis indigne meis nec honore sepulchri
rapte mihi ante diem dulcis alumne jaces.
Intra bis decem te offendis & abstulisti annos
parca ferox, votis inficiata meis.
Nec potius probitas, nec amant gratia vultus
fletere, nec ara, nec piasturba deum.
Spes hominum stolidas ! tumulari maestus Ephibum,
qui me debueras latius humasse senem,*

5. In feigned Epitaphs, or upon vicious persons, 1. We merrily and wittily play upon the name, manners, lineaments, manner of death, or other memorable events affording matter of witty conceits.

Ad Henricum Good-year Kal. Jan.

*Quid tibi pro strenuâ missam Goodyear, precabor
ut possis nomen multiplicare tuum.*

Tres dimensiones — in Battologum.

*Vox tua mensuris desiderat à tribus unam,
lata satis, nimium longa, profunda parum.*

In Vesbiam iracundam feminem.

*Tres habuit furias quondam, sed Vesbia manes
ut petiit, furias quatuor ercui habet.*

9. HYMNE.

An *Hymne* is a divine Poëm made in honour of the *Gods*.

RULES.

1. In an *Hymne* to the true God; we recount his glorious attributes, and wondrous works done for his Church.
2. In *Hymnes* to the heathen Gods, the Poets used to set forth their Pedigree, Inventions, and Memorable Actions.
3. In *Hymnes* to Saints or Martyrs, Poets use to set forth their vertues and graces, with what is memorable in their lives, or deaths.

Hymnus ad Deum.

*Laus tibi cæli pater atq; princeps
Omnium rector simul & creator,
Quem fides veri studiosa trinum
credit & unum.*

Hymnus Eulalia Virgini.

<i>Germine nobili Eulalia</i>	}	<i>Cujus ab ubere progenita est</i>
<i>Mortis & indole nobilior</i>		<i>Offibus ornata, amore celis, &c.</i>
<i>Emerita sacra virgo suavit</i>		<i>See Prudentius.</i>

TO. ANAGRAM.

An *Anagram* is, when the letters of a proper Name, or other Title are made into a Sentence, which expresses the quality of the Person.

RULES.

1. Write the Letters of the Name in distinct Squares of Paper, which joyn severall ways till you light upon a fit Sentence..
2. When you have found an *Anagram*, make it up into a *Distich*, explaining the Sence thereof.
3. In *Anagrams* some liberty of taking in or leaving out a letter is indulged, so it be not Essentiall to the Name.

Galenus, Angelus. Anag.

Angelus es bonus an malus Galen? salus?

Humana custos, angelus ergo bonus. — So

Maria Nepula — Anag. — Alia Minerva.

Terra — Anagr. errat, tetar.

Mobile non erat cœlum stat terra sed errat,

Funditus in varias undiq; secta vias.

Errantum pedibus calcabor humillima tellus

Vomere profcindar, dumq; ero terra, tetar.

II. ACROSTICH.

An *Acrostich* is a Poëm wherein the Initiall Letters of the Lines, make up the Name or Title of a Person, or some other pleasant Device.

Sometimes the Name, Motto, or Devise goeth crossways from Angle to Angle, writ in a larger Character.

An Alphabetical Acrostich on Dr Ailmer.

A — ask you why so many a tear

B — ursts forth, I'll tell you in your ear :

C — ompell me not to speak aloud,

D — eat I would then be too too proud.

E — yes

- E — yes that cannot vie a tear
 F — orbear to ask you may not hear
 G — entle hearts that overflow
 H — ave onely priviledge to know.
 I — n these sacred ashes then
 K — now reader that a man of men
 L — yes covered, &c. See *Quarls Div. Poems, pag. ult.*

12. CHRONOSTICH.

A *Chronostich* is a Verse, or other Sentence whose Numerall Letters contain the time of some Memorable Action.

On him who slew his Father. 1568.

Filium ante Diem patris inquiris in annos.

MDLVVIII IIII. — 1568.

On Owens Epigrams finished 1612.

Si Deus nobiscum. MDCV VII.

13. *Epithalamium*, or Verses upon a Marriage.
14. *Genethliacum*, upon ones Nativity.
15. *Panegyricum*, used at solemne assemblies.
16. *Eucharisticon*, wherein wee give thanks.
17. *Encomiasticon*, wherein wee praise.
18. *Apobaterion*, when wee depart from any place.
19. *Proseneticum*, when wee beg any thing.
20. *Dira*, when wee curse an enemy.
21. *Palinodia*, when wee recant an error, &c.

All these are made according to the Rules of Orations or Epistles of the same kinde; onely in a phrase, style and dresse poeticall.

An *Ode*, *Satyr*, *Bucolick*, *Elegie*, *Emblem*, *Comedie*, *Tragedie*, are above the reach of the Grammer School; onely Schollers may observe that the chief grace of an *Ode* is *Elegance*: of a *Satyr*, *Acrimonia*: of a *Bucolick*, *Simplicitas*: of an *Elegie*, *Mollities*: of an *Emblem*, *Witty device*: of a *Comedie*, *joci & lepores*: of a *Tragedy*, *tragicus, & v. l.*

CONCLU.

CONCLUSION.

Chuse always a kinde of Verse suitable to your matter.

For Heroick matter, *Hexameter*.

For Mournfull, *Eligiac*.

For Light and Merry, *Lyric*.

For Invective, *Iambic*.

Though Examples for all the fore-mentioned Exercises, be obvious in those Books which are usually read in Schools, yet the young Schooller for his direction, may take notice of these that follow.

1. For *Variation*, see *Erasms Copia verborum*.
2. For *Amplification*, see *Erasms Copia rerum*.
3. For *Allusions*, see *Horns Manuduct*. pag. 117. See also the writings of M^r Fuller.
4. For *moving the passions*, see *Vossius Rhetor.* lib. 2.
5. For *Colloquys*, see *Erasms Coll. Helvicus*, &c.
6. For *Essays*, see *Halls Essays*, *Bacons Essays*, *Felthams Resolves*.
7. For *Fables*, see *Aesops Fables*, *Ovids Metamorph.* *Aphthon. Progygn.*
8. For *Prosopopaias*, see *Aphthon. Progygn.*
9. For *Characters*, see *Blunts Charact.* *Overburys Charact.* *B^r Halls Charact.*
10. For *Themes*, see *Aphthon. Progygn.*
11. For *Epistles*, see *Tullys Epistles*, *Textors Epist.* *Politians Epist.* *Macropedius. Plinys Epist.*
12. For *Orations*, see *Isocrates Orat.* *Tullys Orat.* *Livys select Orat.*
13. For *Declamations*, see *Clarks Formula* : *Quintilians Declamat.* *Seneca's Contravers.*

Poeticall Exercises.

1. For *Translations*, see the Poets, *Ovid*, *Virgill*, *Seneca*, &c. translated by *Sands*, *Ogilby*, &c. See also *Strada's prolus.* pag. 185. *Horns Manuduct.* pag. 115.
2. For *Variation*, see *Virgil de 12 Signis* : *de Iride* : *de annis concreto* : *de 4 anni temp.* *de ortu Solis.*
3. For *Imitation*, see *Horns Manuduct.* pag. 105.

4. For

4. For *Carmen*, see *Virg. de liuore, de fortuna*: *Seneca's Trag. the Chorus. Clark's formula*, last edit.
5. For *Epigrams*, see *Owens, Martials, Textors Epigr. Johnsons Epigr. Ausonius Epigr.*
6. For *Dialogues*, see *Textors Dialog. Ausonius.*
7. For *Echo's*, see *Thesaurus Poet. Ouid, lib. 3. Eras. Echo.*
8. For *Epitaphs*, see *Auson. Epitaph. Heroum. Martials Epigr. lib. 10. & 11. Virg. Epigr.*
9. For *Hymns*. see *Prudent. Peristeph. Sen. Agam. 310. Barcl. Arg. 1. Met. 6. Hor. Od. 11. 19. 111. 25. 1. 10.*
10. For *Anagrams, Acrost. and Chronost.* you may find Examples here and there in the *Epigrammatists*, and in the *Encomiasticks* prefixed before Books.
11. For *Epithalamium*, see *Sen. Med. 56. Mart. 4. 13. Auson. Eidy. 13. Barcl. Argenis, 5. 2.*
- For *Genethliacum*, see *Virg. Eclog. 4. Mart. 6. 4. Auson. Eidy. 5. Sannazarium 1. Eleg. 4. 2 Eleg 8.*
12. For *Panegyricum*, see *Tibul. 4. 1. Casim. Lyr. Barlaam de Fred. Henrici Praefet.*
13. For *Eucharisticon*, see *Virgil. 1. Encid. Aeneas ad Didonem. Sidon. 16. Barclais Coridon. Barl. ad Pen.*
14. For *Encomiasticon*, see the *Laudatory Verses of Friends upon the Authors worthy Books.* See *Horat. Od. 2. 1. Od. 2. 6. Epod. 2.*
15. For *Proseutlicon*, see *Virg. Encid. 1. Juno ad Aelium. Vanno ad Iovem. Horat. Od. lib. 1. 35.*
16. For *Dira*, see *Virg. Dira. Casim. 2. 24. Horat. Epod. 10. Sen. Med. 20. 531. Ouid. in Ibin.*
17. For *Palinodia*, see *Hor. lib. 1. Od. 16. Od. 34.*

F I N I S.